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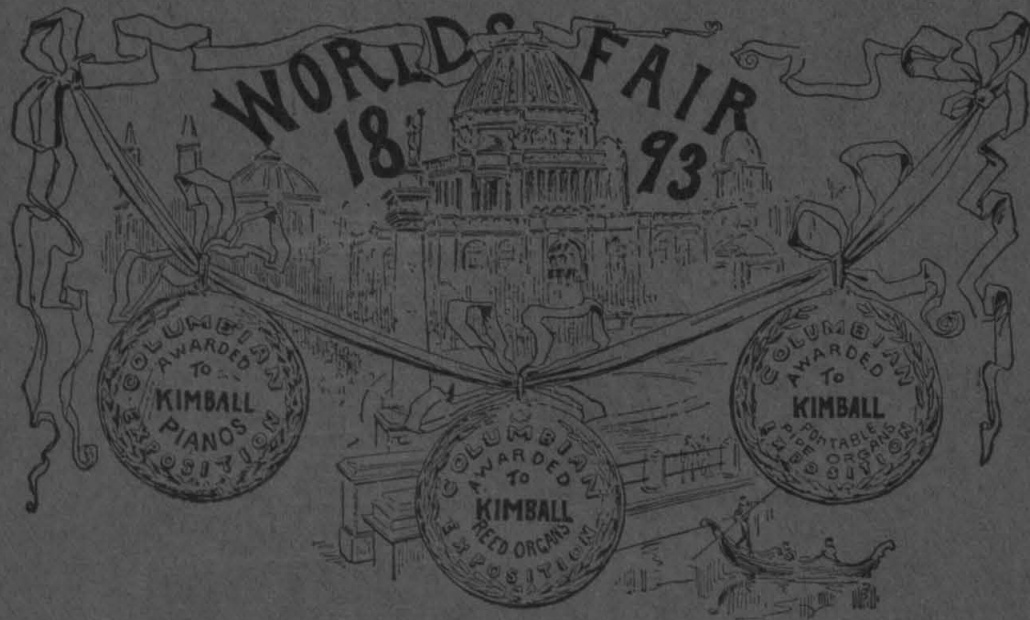
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EVOLUTION OF THE MUSICAL CONDUCTOR.

Among the achievements of the latter day in music has been the development, says an exchange, of what may be called the "star" conductor. Of course, ever since concerted music began there has been a musical leader of some kind. Mural paintings and carvings made in Egypt long before Apollo sang his magic song, and

Ilion, like a mist, rose into towers, show the conductor standing before his band, beating time by clapping his hands; and if we are to credit what we have been told about Hebrew music, Asaph, Hunan and Jeduthun, when they stood before their multitudinous choirs in the Temple at Jerusalem, promoted synchronism in the performance by stamping upon the floor with feet shod with lead. But it is not of such conductors that we wish to speak. They were but captains of tens and captains of hundreds, who attained all that was expected of them if they made the performers keep musical step together. They were time-beaters merely—human metronomes; but their tribe has endured down to our own day.

The "star" conductor is, in a sense never dreamed of a century ago, the mediator between the composer and the audience. He is a virtuoso who plays upon men instead of a keyboard, upon a hundred instruments instead of one. The complex scores of modern music have made him; but now that he is here he refuses to be "cabin'd, cribb'd, confin'd, bound in" to the music of any school or period. He is rather bound to look upon himself as the embodiment of all that is in the art. To him the mystic page is thought to be clear; and were the symbolists to attempt to delineate him they could do no better than to picture him as once they did the seer of Patmos, with the symbolical dove whispering the things into his ear which else would have to remain unknown.

We would not be understood as speaking lightly of the modern conductor. He is unquestionably a necessity. Music differs from her sister arts in many respects, but in none more than in the fact that she is wholly dependent upon an intermediary between herself and the people for whose sake she exists. It is this intermediary that wakens her into life. "Heard melodies are sweet, but those unheard are sweeter," is a pretty bit of hyperbole which involves a contradiction in terms. An unheard melody is no melody at all, and as soon as we have music in which more than one singer, or more than one instrumentalist, are employed, an individual taste or feeling or judgment is essential to intelligent and effective publication. In the gentle days of long ago, when suavity and loveliness of utterance and a recognition of symmetry of form were the "be all and end all" of the art, a time-beater sufficed to this end. But now the contents of music are greater, the vessel has been wondrously widened, the language is becoming curiously complex and ingenious, and no composer can write down his thoughts so that they are universally intelligible. Some one must grasp the whole, expound it to the factors which make up the performing sum and interpret it to the public. That some one is the conductor, and it is scarcely to be wondered at that he has become a person of stupendous power in the music culture of to-day. The one singularity is that he should be so rare. This rarity has had its natural consequence, and the conductor who can conduct, in contra distinction to the conductor who can only beat time, is now a "star." At present we see him going from place to place in Europe giving concerts, at which he is solo and sometimes sole attraction. A hundred blowers of brass, scrapers of strings and tootlers on windy wood labor beneath him transmuting the composer's mysterious symbols into living sound; and when it is all over we frequently find that it seems to have been done for the greater glory of the conductor instead of the glory of the art.

We are not finding fault with the custom indiscriminately, but simply recording it for the purpose of directing attention to a phenomenon in which we Americans have an interest of curiosity, if not pride. Three conductors who are now enjoying a special measure of European renown made their richest and most valuable experiences in the United States. Mr. Henschel has been conducting symphony concerts for ten years in London, and has achieved with them financial as well as artistic success, in spite of English conservatism. And Mr. Henschel won his spurs as a conductor in Boston. Instead of

thinking his brief American sojourn unprofitable, he went back to Europe a decade ago with the confession that he had learned more in the last six months of his American career than in as many years in his native Germany. Mr. Gericke and Mr. Nikisch were men of larger experience than Mr. Henschel in the department of conducting, but they, too, found the opportunities offered to them in this country incalculably greater than they had ever enjoyed abroad, or are likely to enjoy again. America has thus had a much larger part than seems ever to have been suspected in developing these artistic prophets and lifting them into public view. Perhaps, too, America is responsible for a widening of their ideas, which has not produced such unalloyed amiable results. Mr. Gericke returned to his old home and one of his old posts in Vienna. But, alas! there came reports of disagreements with the time-honored customs of the Society of the Friends of Music, and Mr. Gericke retired from his post as their conductor. Mr. Nikisch left us before the expiration of his contract to become director of the Court Opera at Budapest; but he had been there scarcely a year when there came an explosion between him and the royal powers that be.



MISS LILIAN M. SUTTER.

Miss Lilian M. Sutter, whose portrait graces this page, is well known in musical circles. She is a singer of much ability, and her splendid voice and winsome personality have won her a host of friends.

Miss Sutter is a daughter of Mr. and Mrs. Wm. Sutter, descendants of the oldest families in St. Louis. She displayed an early talent for music and has sung herself into the hearts of thousands of people. Her principal success was achieved at the Sousa Concerts last year, given at the Exposition Music Hall, where she sang for a season of two weeks with great applause. She was also engaged at Shaar Emeth under A. I. Epstein, the eminent organist, and at St. Peter's Episcopal Church, under the direction of Mr. Stroud. She is at present engaged at St. George's Episcopal Church, under Dr. Jackson.

Miss Sutter has a well cultivated and powerful mezzo soprano voice of pleasing quality and has won many special compliments for her distinct enunciation of words. Miss Sutter was selected as one of the principal singers for the Busch Wedding. She is an accomplished player on the piano and guitar, and has proven unusual talent in painting.

Miss Sutter is an energetic young lady, and has a legion of friends who wish her high success.

THE PIPES OF THE ORGAN.

Organ building requires high mechanical skill. It is one of the few trades in which the machine has not deposed the men. The delicate adjustments can only be made by human intelligence. The cabinet work may be done by machinery, but this is only the shell of the instrument; the trained hand and the cultivated ear must regulate the stops and harmonize the pipes. No machine has yet been invented that will take the place of the musical faculty, which is one of nature's adornments.

In its conception the pipe organ is one of the simplest of instruments. There is a pipe for each note, the pitch depending on the length of the column of air which is forced into the pipe, the highest note being the shortest column, and the lowest note the longest. The pipes, seen and unseen, are simply whistles such as every country boy makes from smooth chestnut sprouts, when the sap is going up in the spring of the year. Those beautifully painted pipes that stand above the keyboards and attract the wondering eyes of the children in the church pews, have no essential part that is not possessed by the chestnut whistle. The construction is precisely the same; they are simply big whistles, elaborately adorned on the outer surface and set in front for artistic effect. There are others entirely out of sight that are equally melodious.

Suppose on some fine April day, fifty boys should go to the woods and each boy should make himself a whistle from chestnut bark, the smaller boys taking thin shoots and the larger boys well-grown sapplings. And suppose that among the boys there was one musical genius, who carried the musical scale in his head, and who could catch its gradations through four or five octaves. Now if this boy should take on himself the authority of a musical director, he could marshal these untutored whistle-blowers into an orchestra that would represent a perfect organ, and if it were possible to get each boy to blow at the right time, any tune might be executed. The note of the bark whistle is fixed by pushing a stopper (part of the original stock) into the end. The farther it is pushed in, the higher the note. The tone of the organ pipe is fixed in the same way (by pushing a stopper in the upper end).

The large sheet-iron pipes, which sound the lowest notes, are tuned by still simpler device. As is well known, the column of air is cut short by puncturing the tube into which it is forced. When we raise the finger from the last hole in a flute, the effect is precisely the same as if the flute were sawed off at that point; and when all the holes are opened we get the note that would be sounded if the tube ended at the first finger. So when the organ builder makes a sheet-iron pipe ten or twelve feet long and four or five inches wide, he need only be sure that it is long enough; then he raises the note by cutting a little slit in the upper end and turning down a strip of the material, half an inch wide, until he gets the right note. This has the same effect as cutting off the pipe at the point where the little half-inch strap of sheet-iron is rolled up and the slit ends. The wooden pipes are tuned by pushing in or pulling out the stopper, after the manner of the chestnut whistle.

The organ tuner relies entirely on his ear to tell him when the pipe gives out the right note. Each pipe has only one note, and the system of levels to which the keys are attached, simply turns the air into the pipes and shuts it off at the will of the player. The organist, in a certain sense, is performing a mechanical office, he is opening and closing the valves through which the compressed air furnished by the bellows reaches the pipes. In doing this he uses his feet on the pedals and his hands on the keys.

The marvelous effects produced are largely due to the musical genius of the performer. There is something in his touch that gives a peculiar vibration to the columns of air which are rushing upward in response to his call. A skillful organist will imitate any instrument in an orchestra, or will give the effect of a whole orchestra combined. As far as these imitations are due to mechanical devices, they are of the simplest character. The alto solo that moves the congregation to tears, by its pathos, may owe most of its heart-melting tenderness to a little steel blade or saw-edge, or perforated disk in the mouth of some of the whistles.

Marguerite Tamagno, daughter of the tenor, is studying for the profession. She recently made a public appearance at the theatre which her father has built at his villa at Varese.

AN INTERESTING INTERVIEW WITH VERDI.

A correspondent of the *London Morning Advertiser* recently interviewed Verdi, and succeeded in getting from him the following entertaining article:

"France is not playing a very brilliant part in music just now," said the veteran composer, turning to his old friend, who introduced the writer, and who, being a Frenchman, felt acutely the shafts leveled at his colleagues by the Italian maestro. "Ambroise Thomas, like myself, is old and fini. I saw him yesterday. He is a wreck. Perhaps his best work is 'Mignon.' 'Francois de Rimini' contains some good things, but how on earth did he dare attack Dante with such a libretto? The 'Tem-pete' is downright bad. As to 'Hamlet,' I think Ambroise Thomas showed want of courage in not taking the bull by the horns, and making the most of the splendid dramatic situations contained in Shakespeare's play. I think I should have produced a very different work. Most of your living colleagues are a sickly lot. Massenet is a wild, harum-scarum rhapsodist, who has written some pretty songs; Saint-Saens differs from him only in being one degree more mad. Since Wagner the musical field has been given up to chaos, and occupied by dissenting factions and rival composers. Those who imitate him have taken the bust of Beethoven off their pianos and replaced it with that of the Bay-reuth composer. As regards Italian music, I think our youths ought to return to the love and study of song, which is our peculiar privilege. I don't say this in aversion of German music, of which I am a warm admirer, but because I think that song is natural to us, by reason of our soil and climate. Once, a long time ago, some German musician said to me, talking of general tendencies, 'You Italians don't know how to compose a symphony.' 'You Germans,' I retorted, 'don't know how to compose a song.'

"There is a strong propensity in most people to make themselves and their views the measure of excellence. Nor is the error confined to individuals. It is national. A country grows its taste like its fruit. The Germans are foremost in instrumental music. Why? Because the long winters, the deep snows, the fog, the squalid and desolate winter landscapes, cause people in Germany to shut themselves up in warm rooms and amuse the slow hours with quartets and quintets. But who in Naples can endure to remain inside the house for even half a day? And when one goes into the open air, the lovely sky, the glorious sunshine, the beautiful earth, force your lips to utter a song, which is the natural expression of a lively and spontaneous movement of the soul. Still, although the entire power of Germany consists in bayonets and unity, which is highly adverse to civilization, I think the Germans share with us Italians the supremacy in music, although Russia is fast coming to the front. The new Slavic school displays a vigor, a daring, and a virility which makes me think the Muscovite is about to have his day. I have lived and worked through half a century in which the battle of the schools has been fought, with ardor, zeal, and not without bitterness; and I have come to this conclusion, that melody is the one factor in music which ages least. The works of Bellini and Donizetti—threadbare as they are—will ever remain as grapes which many a fox eyes with envy."

The building which Verdi is erecting in Milan as a home for aged musicians is to cost \$100,000, and the composer will himself defray all the expenses of it. But a series of charity performances will be given in Italy this winter to establish an endowment fund. The architect of the building is Camillo Boito, brother of Verdi's librettist.

Johann Strauss was 70 years old October 25th. Strauss, as most people are aware, was intended by his father for commerce, and was indeed a clerk in a bank, when he broke loose, and became conductor in Dommayer's beer garden, five years later succeeding his equally famous father as conductor of the Strauss Orchestra. Johann Strauss is now living practically in retirement in Vienna.

MISS ANNA AGMOND CONE.

Miss Anna Agmond Cone, whose picture we have the pleasure of presenting to our readers, is one of the rising young pianists of St. Louis.

Miss Cone is the daughter of Mr. and Mrs. Charles S. Cone, well known St. Louisians and formerly of New York. Miss Cone was born in this city, but spent her early years in Cincinnati, where she began her musical training under Mr. Geo. Schneider, the well known pianist and teacher.

For the past five years, Miss Cone has been studying under Mr. Marcus Epstein, the distinguished pianist and teacher. Miss Cone has a magnificent technique and plays with ease works demanding great skill and virtuosity. She has appeared frequently in concert work with deserved success, her rendition of difficult concertos by Litolff, Mozart, etc., arousing great enthusiasm.

Miss Cone is naturally talented, and even in her early years showed a quick ear and a remarkable aptitude for melody. She has been pianist at the Lindell Avenue Methodist Church for the past two years.

Miss Cone is likewise endowed with special talent for painting and drawing, and has executed works that have merited the just admiration of art critics. She has a delightful home, and parents devoted to her interests. She is a young lady of the most charming ways and a social favorite. With talent and ambition, Miss Cone is sure of a most successful future.



VOCAL CULTURE.

Every woman, says the *Illustrated American*, will acknowledge the charm of a well-modulated voice; yet how few are willing to take the time or trouble to cultivate one, cultivation being, unhappily, necessary for the American woman, whose voice, through heredity and climate, is aggressively sharp and distressingly monotonous. There are methods for training the voice to speak, just as there are to train the voice to sing. In this era of physical culture I cannot understand why some one has not started the fad of "voice cultivation." It is true, we have broadened our "a's," but most of us have stopped there, and have expanded nothing else. The trouble is, few American women know how to breathe—which is not remarkable when one considers for how many generations American women have been satisfied to be absolutely inert. The "new woman," whatever may be said against her, should at least be given the credit of arousing the feminine part of this unwholesome lethargy, and showing them the way to health and contentment through the mazes of various exercises. But defective breathing is not the only immediate cause for defective vocality. Whatever affects unfavorably the general tone of the system will surely, sooner or later, register itself in the voice, even if respiration is good; for the voice is not only an "index of the soul," but a remarkably accurate index of the body as well!

A young Irish girl by the name of Conway is proclaimed from Ireland to be a coming great prima donna. She is said to possess a phenomenal voice. She has been engaged by Sir Augustus Harris.

Give your friend a year's subscription to KUNKEL'S MUSICAL REVIEW for a Christmas present.

MAJOR AND MINOR.

It is said that Siegfried Wagner will marry the daughter of a wealthy Munich brewer.

Teresa Brambilla, the original *Gilda* in "Rigoletto," died recently in Milan at the age of 82. She was one of five sisters, all noted singers, of whom she and her sister Marietta were the most celebrated.

Humperdinck keeps on turning out nursery operas. The latest is "The Bronze Horse," just brought out with success at Cassel, the words written by the composer's sister and the plot from "Grimm's Tales."

The bans for the marriage of Eugen d'Albert, or Eugene Mac Albert, as *London Truth* persists in calling him, and Miss Hermione Fink, of the Weimar Court Opera, were published at Baden Baden on the very day of the pianist's divorce from Teresa Carreno. This will be Mr. d'Albert's third matrimonial venture.

London is the proud owner of the largest theatre in the world, the Empress Theatre. The roof-span is 220 feet, while the height from ground to lantern is 117 feet. The stage will hold 2,000 performers and 500 workmen. To the main stage is added another 70 feet, which may be used or shut off at will.

Signor Leoncavallo's new opera, "Thomas Chatterton," is now completely finished, and will be produced early in the year at Rome by special request of Queen Margherita. It is in three acts, and is, a friend who heard it tells me, a magnificent work from every point, both musically and dramatically. The libretto is by the composer himself, as are the libretti of his "I Pagliacci" and "I Medici." The opening reminds one of the old English classical school of composition. Then we have a fugue, a gavotte, and a septette, which is a remarkable piece of writing.

Spurgeon had a tremendous voice, but seldom raised it above ordinary conversational tone. This, however, was sufficient to fill the vast building in which his audiences were gathered.

The musical season of 1895-96 will not be lacking in pianists. Among others, Martinus Sieveking is to be in this country. Sieveking is a Hollander by birth, coming from an old and aristocratic family,

which dates its ancestry back in the fifteenth century. From his earliest infancy he displayed characteristics indicative of his future career. He is a man of magnetic temperature and striking personality, being over six feet in height, and magnificently proportioned. Mr. Sieveking will come to the States in the fall, and play throughout the country. He will make his debut in New York City.

It is understood that Moritz Rosenthal will play in this country next year. Like so many of the famous pianists of late years, he is a Jew. Born in Lemberg thirty-three years ago, he first was heard in public when ten years of age. In 1875 he studied under Raphael Joseffy in Vienna. The succeeding year he was appointed pianist to the Roumanian court, a position which he resigned to study with Liszt at Weimar. Since 1882 he has been conspicuously before the public, especially in Germany and Russia. His American tour took place in 1888.

Whether the actor really feels what he represents on the stage has been considered by several French artists. Got thinks that an actor must become a double man, one part emotional, the other part critical. Rêjane says that if she did not feel her part as if it were real, she would stop acting. Yvette Guilbert also believes that an actor cannot move an audience unless he is himself emotional; but the emotion must be limited so that it will not interfere with the voice or action. She tells of one of her own songs, "La Pierreuse," which influences her to such a degree that she has to exercise self-command in order to be able to use her voice. Galipaux, comedian, writes: "If you would draw tears, you must weep;" and Coquelin, the younger, says practically the same, adding, however, that unless the emotion is controlled the actor will lose his mind.

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NOTICE.

We follow up in this number of the REVIEW Kroeger's piano method which was begun in the October number. This installment, which goes as far as the scales, will be all that will be presented in the REVIEW. The method in complete form includes the best exposition of the scales ever published. The method may be had complete of the publishers, Kunkel Brothers, upon receipt of regular price, \$2.00. Teachers receive usual discount.

"AMERICA'S" AUTHOR DEAD.

Rev. Dr. Samuel Francis Smith, the venerable author of the national hymn, "America," and of the missionary song, "The Morning Light is Breaking," died suddenly in the New England Railroad station, Boston. With a friend he had started for Readville, where he was to address a meeting.

Just after boarding the train Dr. Smith complained of a sharp pain in his heart, and instantly sank to the floor of the car. He was carried into the waiting room and expired within three minutes, without regaining consciousness. The body was taken to the home in Newton Center, where the funeral was held.

In spite of his advanced years, Dr. Smith was seemingly in very good health, and was very vigorous. Of late he had been away from home a great deal in attendance at various gatherings, and he had made an unusual number of addresses in the last few weeks. He had not complained of any ill feeling in his heart, and his family was not aware that he was in any danger of heart failure. He is survived by a widow and two daughters.

Dr. Smith was born on Oct. 21, 1808, and early manifested a leaning toward literature, being awarded a gold medal in the Latin school for an English poem. When seventeen years old he entered Harvard College, being a member of what became known in later years as "the famous class of '29." Among his classmates were Oliver Wendell Holmes, Benjamin R. Curtis (afterward a United States supreme court justice), Rev. James Freeman Clarke, and Benjamin Pierce, the astronomer. Afterwards he went to the theological seminary at Andover, and there it was that "America" was written.

CHARLES STREEPER.

The cut below is a splendid likeness of Mr. Charles Streeper, the popular cornet soloist of the Grand Opera House orchestra.

Mr. Streeper first saw the light of day at Lexington, Ky., on Nov. 11th, 1865. Twelve years later, considerable talent began to assert itself in him, and he was placed under the most competent instruction. Sixteen years ago, he played in a professional capacity for the first time. Since then, Mr. Streeper travelled with various musical organizations throughout the United States, Canada and Mexico, and has filled permanent engagements in New Orleans, La., St. Augustine, Fla., Portland, Oregon, and Socorro, Mexico.

A little experience at the latter place has shown Mr. Streeper that with some people, as long as there is music in the air, it matters not what may be the quality of the air. He had been drilling some mem-



bers of a religious order in simple band music, so that at the end of two weeks they had acquired ability enough to play an easy waltz and schottische. It happened to be Christmas time, and the local divine, wishing to celebrate the services with due pomp and solemnity, ordered the two weeks practiced band to do the musical part of the affair honor by playing. The expostulations of Mr. Streeper against such a course were cast upon the waters. The two weeks' band, with a repertoire of an easy waltz and schottische, duly made its appearance, and at each wave of the reverend gentleman's hand, rid itself of a waltz and schottische, to the intense satisfaction of the said reverend gentleman, and, no doubt, to the great edification of the assembled worshippers. Thus did Mr. Streeper see art, like love, fly out of the window before the hunger of the divine for music.

For the past nine years, Mr. Streeper has filled the position of soloist at the Grand Opera House. He enjoys a most enviable reputation, not only for his technical skill, but also for the artistic rendition of his solos.

Mr. Streeper was eagerly sought by Gilmore's Band as leading cornetist, but home ties prevailed against his accepting the tempting offer. He is a member of the faculties of the Beethoven and Vienna Conservatories.

Mr. Streeper is one of the most affable and courteous of men and a favorite among his fellow musicians.

It is said that, at the request of Mlle. Calvé, Verdi will thoroughly revise his almost forgotten opera, Macbeth, which will be given in its new form next season in London.

CITY NOTES.

P. G. Anton, Jr., the well known celloist, achieved a signal success in his solos given at the Sunday Concert at the Exposition Music Hall on the 16th ult. Mr. Anton has been engaged for a concert to be given at Jacksonville, Ills., by the Apollo Club of that place.

An organ recital was given on the 15th ult. at the Church of the Unity, by Dr. J. W. Jackson, F. R. C. O., assisted by Mrs. W. A. McCandless, and Miss Louise Froehlich. Dr. Jackson's playing was a special treat to all present. His numbers included Larghetto and Allegro from Organ Concerto No. 2, by Handel, and selections from Dudley Buck, A. R. Shelley, Mendelssohn, Widor, and others.

Geo. C. Vieh, the well known pianist, played at the Tuesday Musicale, given at the Chapel of the Church of the Messiah on the 26th ult. His selections were "Two Valses Pittoresque," by Reinhold, and "A Right Side Through the Road," by Schytte, all of which were played in his usual artistic style.

Angelo R. Gilsinn, the talented son of M. A. Gilsinn, has resigned his organ position at Topeka, Kan., on account of the death of his lamented mother, and will hereafter remain in St. Louis with his father.

Jacques Wouters, the oboe soloist, was heard at the popular Sunday concert, given on the 24th ult., at Exposition Music Hall. He played the solo from Meyerbeer's "Dinorah" with the most artistic finish, and was enthusiastically recalled. Mr. Wouters is an artist of high rank, and his appearance is hailed with delight. It is regretted that he is not heard oftener in concert work.

Mrs. Maude Witt, assisted by a number of local artists, gave a concert on the 17th ult., at Liederkrantz Hall. Among the principal features of the program were two new compositions by Senor Aquabella, "La Preferencia" and Spanish Dance, which were played by Senor Aquabella himself in a masterly manner.

Misses Miller and Schafer gave concerts in the East recently which were pronounced by the press to have been unusually successful, and of great interest.

Henry Groffman, the popular local baritone who sang as soloist in the Editha cantata, given by the Choral Symphony Society on the 19th ult., acquitted himself of his part very creditably and was given an enthusiastic reception. Mr. Groffman deserves all the pleasing notices that have been accorded him.

M. A. Gilsinn has accepted the position of organist at the Immaculate Conception Church.

Miss Marguerite Binford Connor, dramatic and elocution teacher, receives pupils at her address, 2130 Olive St. Miss Connor is a finished pupil of the late John W. Norton and well qualified for her work. Amateurs are coached in their parts and given the advantage of stage rehearsal.

Gerald Gerome, the recently arrived tenor, has been engaged by Messrs. Ehling and Conrath as instructor in their vocal department. Mr. Gerome comes highly recommended. Applications received at the College of Music, 303 North Grand Ave.

Miss Letitia Fritch, the vocal teacher, is meeting with considerable success with her pupils. Miss Fritch was for six years prima donna soprano of Gilmore's celebrated band. Having decided to devote her entire attention to teaching, Miss Fritch is located at 2313 Washington Ave., where she teaches the pure Italian method.

Percy B. Weston, tenor soloist of the Church of the Messiah, was one of the principals at the popular Sunday concert given on the 24th ult., at Exposition Music Hall. He sang the recitations and aria "Sound an Alarm," from Handel, Blumenthal's "My Queen," and Gounod's "Lend Me Your Aid," all of which were enthusiastically encored, and proved Mr. Weston deserving of high praise for artistic work.

Louis Hammerstein is again about, dropping in upon his friends and surprising them with his return to health.

W. C. Crouse, for eight years with the Jesse French Piano Company, will be pleased to see his friends and the public at 1003 Olive St., the new piano warerooms of O. A. Field, for the last nine years manager of the Jesse French Piano Company.

M. Paul Mori, instructor of music at Forest Park University, Strassberger Conservatory, organist of St. John's Episcopal Church, will open a music studio at the "Conservatorium," Grand and Olive (Mr. Kroeger's rooms), to teach piano and harmony, on each Monday and Thursday, after December 2, from 8 a. m. to 1 p. m. Applications may be sent to his residence, 1428 S. Eighteenth St.

The Young Men's Society of Grace gave a very creditable concert on the 19th ult., at Pickwick Hall. Among the most taking numbers was a piano solo by Jas. T. Quarles, two violin and piano duets by Miss Beryl Frey and Mr. T. Quarles, male quartettes by Messrs. Wood, Weston, Darby and Black, and a tenor solo by Percy B. Weston.

The marriage of Miss Elizabeth Eastwood to Edward Stafford Luce occurred on the 20th ult., at Baylor College Chapel, Belton, Texas.

Messrs. Newby and Evans, manufacturers of the well-known Newby and Evans pianos, have the handsomest calender we have seen in many a day. Everything Newby and Evans do is up to date, and their magnificent pianos well deserve the great success they are meeting throughout the country.

Dr. Enno Sander's Sparkling Lithia Water is a grateful table water, which aids digestion and neutralizes acidity of the stomach and the blood. Sold by druggists and grocers.

Horance P. Dibble is doing splendid work as organist and director of the Lucas Ave. Cumberland Presbyterian Church. Mr. Dibble came from the east at the urgent request of the church. He has a very successful class of vocal pupils.

Strassberger's Conservatory of Music gave its first classical concert of a series of three, on the 21st ult., at its hall, 2200 St. Louis Ave. A well selected programme offered numbers by Messrs. Charles Kunkel, Louis Conrath, pianists, Miss Eugenia Williamson, elocutionist, Otto Hein, tenor, and Louis Mayer, 'celloist. Among the very pleasing features of the programme were the new works "Violetta," caprice for piano by Aquabella, and "Polonaise," by Conrath. Senor Aquabella played the piano accompaniments in good style.

Mueller-Braun's Pedal Violin, one of the most remarkable instruments of the day, will be on exhibition during the Exposition season at Thiebes & Stierlin's booth. This novel instrument deserves the attention of all musicians and teachers, and is destined to be very popular. C. F. A. Meyer, 1526 Lafayette Ave., St. Louis, Mo., is the sole manufacturer. Teachers desiring further information, and parties with a view to acting as agents, or desiring to become interested in its manufacture, are invited to address Mr. Meyer.

Are you looking around for an appropriate Christmas present? What is more acceptable than a choice opera glass? A. P. Erker & Bro., the well-known opticians, 608 Olive Street, have them at all prices, besides a large variety of spectacles, eyeglasses, telescopes, drawing instruments, etc.

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THERE WHISPERS A BIRD.

(ES FLÜSTERT EIN VÖGLEIN.)

T. C. LIEBER.

Allegretto $\text{♩} = 80$.

2. Die blu - mi - gen Au - en, die
1. Es flüs - tert ein Vög - lein: komm

1. There whis-pers a bird, hie a -
2. The sweet blooming mea-dow, the

2. ra - gen - den Höhn,
1. mit, komm mit;

es kann sich mein Au - - -
zu fröh - lich - em Wan - - -

1. way... a - way,
2. tow' - ing height,
And joy - ful - ly wan - - -
A - wake all my sen - - -

2. ge nicht satt da - ran sehn.....
1. dern be - flüg - le den Schritt

Der schimmer - de Stern,.....
Die Welt ist so schön

1. der, make hap - py each day The treasures, how great,.....
2. ses, en - rap - ture my sight,..... The far shin - ing star,.....

2. der rau - schen de Wald stets fasst er mein
1. die Welt ist so reich und auf rast - lo - sen

1. the world of - fers thee There's joy with - out
2. the woods rust - ling low A - gain seize my

2. Herz mit er - neu - ter Ge
1. Flü - - - - - geln ent - eilt die

1. end 0 has - - - - - ten with
2. heart and new joys be -

2. walt
1. Zeit

1. me!
2. stow

Wohl wan - dert sich's lus - tig den Stab in der Hand

Ah! hap - py it is thus with staff far to roam

..... und doch bleibt mein Sinn an die Hei - math ge - bannt

Yet thought will e'er turn to lov'd ones at home

....., an die Hei - math ge - bannt an die Hei - math ge -

....., yes to lov'd ones at home yes to lov'd ones at

bannst, Da schlägt mir ein Herz und das Herz ist so reich

home, For me beats a heart to which naught will com - pare

cresc.

Led. * *Led.*

so reich und es schenkt mir die Welt und den Him -

com - pare The earth and the heav - ens I find

Led. *

mel zu - gleich

im - ag'd there

mf

Led. *

23

"f." is an abbreviation of forte, meaning loud.

Maestoso. ♩ - 152.

The image displays a musical score for the piece 'The Merry Widow' by Franz Lehár. It consists of two systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is written in C major, 2/4 time, and features a steady bass line with occasional chords and single notes. The violin part is written in C major, 2/4 time, and features a melodic line with many slurs and fingerings. The first system of the piano part includes the dynamics *mf* and *cresc.*, and the second system includes *f*. The violin part includes many slurs and fingerings, and the piano part includes many slurs and fingerings.

So far, but one note at a time in each hand has been used. Now, two notes are to be struck together in the bass. Care must be taken that these two notes are not broken, but played exactly at the same time.

The bass of this waltz will require special practice to preserve a pure legato between the wrist strokes.

The tie in the melody between the last note of the first measure and the first note of the second measure causes the accent to fall upon the third beat of the first measure. This gives the effect of "Syncopation" i. e. removing the natural accent to an unaccented portion of the measure.

"mp," signifies mezzo piano, moderately soft. "Dim," signifies diminuendo, to diminish in power.
Allegretto. $\text{♩} = 80$.

Allegretto. 80.

mp

cresc.

dim.

mp

THE APPROACH OF SPRING.

In this little piece, the tonality (or the foundation tone) is no longer that of C but of G. Although the latter key has its own signature (one sharp—F sharp,) yet in the present example the signature is not used, but the sharp is placed before the F's wherever they occur. This has been done here in order that the student shall bear in mind the notes which are to be played sharp. But in the future the signature will be printed after the clef sign and the pupil will be expected to remember that all the F's are sharped.

"Vivo" means that the piece is to be played with vivacity.

"Giocoso" means joyfully.

Vivo. ♩ = 92.

Giocoso.

THE MAJOR SCALE OF G.

THE MUSICAL CLOCK.

In the left hand, the whole and half notes must be held down their full value while the upper quarter notes are being played.

Allegro. ♩ = 160.

THE CHILDREN AND THE DRAGON FLY.

25

Con moto. $\text{♩} = 84$.

mf

This musical score is for a piece titled 'THE CHILDREN AND THE DRAGON FLY'. It is in common time (C) and marked 'Con moto' with a tempo of 84 beats per minute. The piece is in G major, indicated by one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns, often beamed in groups of four. Fingerings are indicated by numbers 1-5 above the notes. The piece consists of two systems of music, each with a repeat sign at the end. The first system has 8 measures, and the second system has 8 measures. The overall structure is a single melodic line with a supporting bass line.

EVENING HYMN.

Double notes are here given for the right hand. The notes connected by slurs must be played legato.

Those not connected should be struck from the wrist with no aid from the forearm.

In $\frac{6}{4}$ time the natural accents occur on the first and fourth beats.

Andante. $\text{♩} = 112$.

p

This musical score is for a piece titled 'EVENING HYMN'. It is in 6/4 time and marked 'Andante' with a tempo of 112 beats per minute. The piece is in G major, indicated by one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by half-note and quarter-note patterns, often beamed in groups of four. Fingerings are indicated by numbers 1-5 above the notes. The piece consists of three systems of music, each with a repeat sign at the end. The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures. The overall structure is a single melodic line with a supporting bass line.

THE BROOKLET.

"Sempre legato" means that the right hand part should always be played connectedly.

The sign \flat in the twenty-first measure is called a "Flat." It indicates that the note B is to be lowered a half step. Its effect is opposite to that of a sharp. The rule governing the duration of the effect of flats is the same as that governing sharps.

Allegro. ♩ - 104.

mf sempre legato.

THE MAJOR SCALE OF F.

TWILIGHT FANCIES.

27

"Andantino" means that the piece is to be played slowly.

The signature is one flat; the key, F major:

The pupil must carefully hold down the dotted half notes in the bass while the lower quarter notes progress. In the eighth measure, while both hands have the same note, the note is to be played by the right hand only, as indicated by the initials r. h.

Andantino. ♩ - 84.

THE MORNING WALK.

Dotted notes are the principal features to be observed in the melody. Be sure that each dotted note receives its exact time and the eighth note following be not emphasized.

The sign \natural in the seventh measure is called a natural. A natural is used to take away the effect of a \sharp or \flat , restoring the note to its original position, such as it would be if unpreceded by a \sharp or \flat ; hence, B \flat here becomes B \natural . Sharps, flats, and naturals appearing in the course of a piece are also called "accidentals."

Moderato. ♩ - 120.

THE STORY OF THE GOLDEN BIRD.

The pupil here has an opportunity to study the notes on various degrees of the ledger lines.

"Ped." Pedal means to press down the damper (right) pedal. The star (*) means to release the pedal.

In the bass, chords containing three notes are introduced. Observe that they are to be played precisely together.

"Andante con moto" means with movement, not too slow.

Andante con moto. ♩ = 126.

The musical score is written for piano in 3/4 time, marked "Andante con moto" with a tempo of 126 beats per minute. It consists of six systems of music, each with a treble and bass staff. The right hand (treble staff) features intricate melodic lines with frequent triplets and sixteenth-note passages, often spanning ledger lines. The left hand (bass staff) provides harmonic support with chords, some of which are triads, and includes pedal markings ("Ped.") and release markers (*). The score is densely notated with fingerings and articulation marks throughout.

ON THE MEADOW.

This little piece should be played with good taste and expression.

The natural laws of crescendo and diminuendo should be observed; i. e. crescendo in ascending passages and diminuendo in descending passages.

"Dolce" means sweetly

"Cantando" means in a singing style.

Allegretto. $\text{♩} = 108$.

The musical score is written for piano in C major, 2/4 time, with a tempo of Allegretto (♩ = 108). It consists of five systems of music, each with a treble and bass staff joined by a brace. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The first system begins with a *p* dynamic and a *dolce* marking. The second system features a *mf* dynamic and a *cantando* marking. The third system includes a *f* dynamic. The fourth system returns to a *p* dynamic. The fifth system concludes with a first ending (marked 1.) and a second ending (marked 2.), both leading to a final cadence. The piece is characterized by flowing, arpeggiated patterns in the right hand and steady eighth-note accompaniment in the left hand.

THE BIRTHDAY PARTY.

"Vivace" means that the piece should be rendered in a vivacious manner.

"Marcato" means marked

The horizontal line — above or under a note indicates that the note should be sustained instead of being played staccato.

Vivace. ♩ = 132.

The musical score is written for piano in 2/4 time, marked Vivace (132 bpm). It consists of six systems of two staves each (treble and bass). The key signature has one sharp (F#). The music includes various fingerings (1-5) and articulations (accents, marcato). Dynamics include piano (p) and forte (f). Horizontal lines above notes indicate sustained notes. The piece concludes with a double bar line.

THE MELODIC MINOR SCALE OF A.

The Minor Scale is now introduced, and, as shown, there are two ways of playing this scale: the "Melodic" and the "Harmonic." A minor is the relative minor of C major; i. e. it has the same signature.

See explanation of the Minor Scale, page 46.

A musical score for the song "The Rose Tree". It features a treble and bass staff in common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The score includes fingerings (1-5) and breath marks (arrows) for the melody. The piece ends with a double bar line and repeat signs.

THE HARMONIC MINOR SCALE OF A.

A musical score for the song "The Rose Tree". It features a treble and bass staff with a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The score includes a double bar line with repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. Arrows point to specific notes in the bass staff.

THE LITTLE PRINCE AND THE BEGGAR BOY.

Rit. is the abbreviation of *ritardando*, and means to play slower.

Moderato. ♩ - 126.

5 3 4 3 5 4 2 1 2 3 4 5 4 3 4 3 1 3 4 2 5 3 4 2 3 4 1 2 3 2 3 5 1 5 6 5 4 3 2 1

p *rit.*

A SONG OF WINTER.

When three eighth notes occur on a quarter beat (as is the case in this piece), the three are called "triplets," and are usually indicated by a small figure 3 placed under or above them.

Allegretto. ♩ - 160.

The musical score is written for piano and organ. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked *Allegretto* with a quarter note equal to 160 beats per minute. The score includes numerous triplets of eighth notes, indicated by a '3' above or below the notes. Fingerings are indicated by numbers 1-5 above or below notes. The piano part (left hand) features a steady accompaniment with chords and single notes, while the organ part (right hand) plays a more melodic line with frequent triplets. The score includes a repeat sign with first and second endings in the fourth system. The piece concludes with a final cadence in the sixth system.

UNDER THE LEAVES.

The repeated notes must be struck from the wrist, and the melody must be made prominent whether in the left or the right hand.

“Simili” means continue in a like manner.

Moderato. ♩ - 108.

Moderato. 108.

simili.

2nd time

cresc.

simili.

mf

p

simili.

cresc.

1. 2.

THE MAJOR SCALE OF D.

A musical score for the song "The Rose Tree". It features a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes fingerings (1-5) and bowing directions (up and down bows) for the melody. The piece concludes with a double bar line and repeat dots.

HUNTING THE SQUIRREL.

Allegro. $\text{♩} = 88$.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 5, 4, 3, 1, 3, 2, 1, 4, 5, 4, 3, 1, 3, 2, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3. Bass staff has a supporting line with fingerings 4, 1, 5, 1, 4, 5, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4. Dynamics include *mf* and accents.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings 4, 5, 4, 3, 1, 3, 2, 1, 4, 5, 4, 3, 1, 3, 2, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 4. Bass staff continues the supporting line with fingerings 4, 1, 5, 1, 4, 5, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4. Dynamics include *mf* and accents.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 1, 2, 3, 1, 2, 3, 4, 3, 4, 1, 2, 1, 2, 3, 4, 3, 4, 1, 2, 1, 5, 1, 2, 1, 5, 2, 3, 2, 5, 1, 2, 1, 5. Bass staff has a supporting line with fingerings 2, 3, 1, 2, 3, 4, 3, 4, 1, 2, 1, 2, 3, 4, 3, 4, 1, 2, 1, 5, 1, 2, 1, 5, 2, 3, 2, 5, 1, 2, 1, 5. Dynamics include *simili.* and accents.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 1, 2, 3, 1, 2, 3, 4, 3, 4, 1, 2, 1, 5, 1, 2, 1, 5, 1, 2, 3, 2, 5. Bass staff has a supporting line with fingerings 3, 3, 1, 2, 3, 4, 3, 4, 1, 3, 1, 2, 1, 5, 1, 2, 1, 5, 1, 2, 3, 2, 5. Dynamics include accents.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 5, 4, 3, 1, 3, 2, 1, 4, 5, 4, 3, 1, 3, 2, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3. Bass staff has a supporting line with fingerings 4, 1, 5, 1, 4, 5, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4. Dynamics include accents.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 5, 4, 3, 1, 3, 2, 1, 4, 5, 4, 3, 1, 3, 2, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 4. Bass staff has a supporting line with fingerings 4, 1, 5, 1, 4, 5, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4. Dynamics include accents.

35

Musical score for "The Rose Tree" in G major, 6/8 time. The score is for piano and includes a 2nd time ending. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked *mp* (mezzo-piano). The score is divided into measures by bar lines. The 2nd time ending is indicated by a bracket and the text "2nd time" below the bass line. The score includes fingerings (1-5) and articulation marks (accents) for the melody. The bass line includes fingerings (1-5) and articulation marks (accents). The score is written on a grand staff with a key signature of one sharp (F#) and a time signature of 6/8.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The voice part is a simple, melodic line. The lyrics "The Rose Tree" are written below the voice part. The score is marked with "mp" (mezzo-piano) and "f" (forte) dynamics. The tempo is marked "Allegretto".

The musical score is for the piano introduction of 'The Merry Widow' by Franz Lehár. It is written in 2/4 time, key of D major (two sharps), and consists of two systems. The first system contains six measures, and the second system contains five measures, with the final measure marked as a first ending. The score includes fingerings (e.g., 4 2 1 4 2 1, 3 2 1, 5 2 1) and articulation marks (e.g., accents, slurs). The tempo is marked 'Allegretto'.

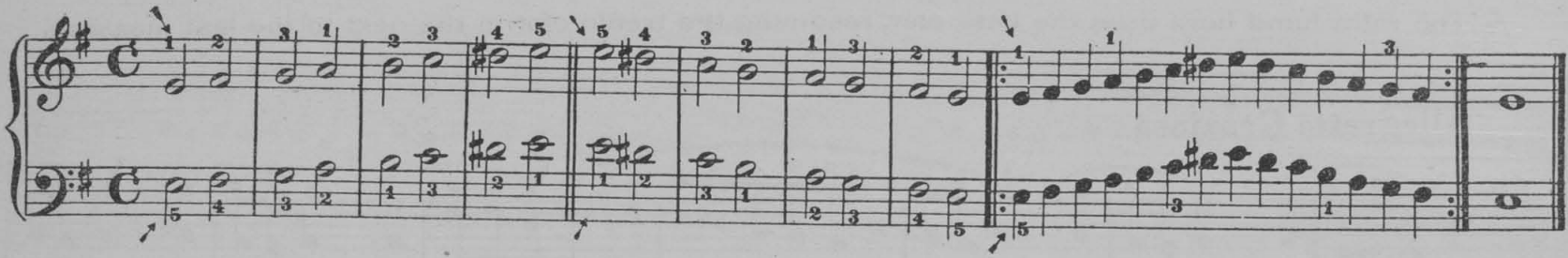
THE REHEARSAL.

The sign \wedge is an accent mark, and signifies that a particular emphasis is to be given to the note so marked.

Moderato. $\text{♩} = 100.$

THE MELODIC MINOR SCALE OF E.

THE HARMONIC MINOR SCALE OF E.



THE OLD HERMIT.

Moderato. ♩ - 108.



ROSE SONG.

"Allegretto Grazioso" means that the piece is to be played rather quickly and with grace.

A. The right hand here uses the bass clef, resuming the treble clef in the next to the last measure.

Allegretto Grazioso. ♩ - 132.

The musical score for "Rose Song" is presented in six systems. The right hand (RH) begins in the treble clef and switches to the bass clef in the sixth system, then returns to the treble clef in the final measure. The left hand (LH) remains in the bass clef throughout. The score includes various musical notations such as slurs, ties, and fingerings. Performance markings include *mf* (mezzo-forte), *marcato*, *cresc.* (crescendo), and *dim.* (diminuendo). The piece concludes with a double bar line.

AT THE SPINNING WHEEL.

39

Allegro. $\text{♩} = 104$.

The musical score for 'At the Spinning Wheel' is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a mezzo-forte (mf) dynamic marking. The melody in the right hand is characterized by rapid sixteenth-note passages, often with fingerings indicated above the notes (e.g., 4 3 4 3 4 3 2 1). The left hand provides a steady accompaniment of eighth notes, with fingerings indicated below (e.g., 1 2, 3 4, 5). The key signature has one flat (B-flat). The piece concludes with a double bar line and a repeat sign, followed by two endings. The first ending leads back to an earlier section, while the second ending provides a final cadence.

THE MELODIC MINOR SCALE OF D.

The musical score for the Melodic Minor Scale of D is written in 2/4 time. It shows the ascending and descending scales in both the right and left hands. The right hand uses a treble clef and the left hand uses a bass clef. The key signature has two sharps (F# and C#). Fingerings are indicated for each note: ascending (1, 2, 3, 4, 5, 6, 7, 8) and descending (8, 7, 6, 5, 4, 3, 2, 1). The scale is played in a steady, measured manner.

THE HARMONIC MINOR SCALE OF

The musical score for the Harmonic Minor Scale of D is written in 2/4 time. It shows the ascending and descending scales in both the right and left hands. The right hand uses a treble clef and the left hand uses a bass clef. The key signature has two sharps (F# and C#). Fingerings are indicated for each note: ascending (1, 2, 3, 4, 5, 6, 7, 8) and descending (8, 7, 6, 5, 4, 3, 2, 1). The scale is played in a steady, measured manner.

THE LOST CHILD.

Andante espressivo. ♩ - 100. "Andante espressivo" means moderately slow and expressive.

The musical score for "THE LOST CHILD." is written for piano in C major, 4/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked "Andante espressivo" with a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below the notes. The piece concludes with a final cadence in the fifth system.

THE MAJOR SCALE OF B FLAT.

The musical score for "THE MAJOR SCALE OF B FLAT." is written for piano in B-flat major, 4/4 time. It consists of a single system of music with a treble and bass staff. The scale is played in both directions, ascending and descending. Fingerings are indicated by numbers 1-5 above or below the notes.

IN THE WOODS.

41

Moderato. ♩ - 108.

The first system of musical notation for 'IN THE WOODS.' is in 3/4 time, marked Moderato with a tempo of 108 beats per minute. It features a treble and bass staff. The treble staff begins with a melody of eighth and sixteenth notes, including triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *mf* (mezzo-forte) is present. An alternative fingering for the first measure of the treble staff is marked 'or'.

The second system continues the musical piece. The treble staff maintains the melodic line with various rhythmic patterns and slurs. The bass staff continues the accompaniment. Fingerings and articulation marks are clearly visible throughout the system.

The third system of musical notation shows the progression of the piece. A *cresc.* (crescendo) marking is placed over the treble staff. The treble staff features more complex melodic passages with slurs and ties. The bass staff continues with its accompaniment. A *mf* marking appears at the end of the system.

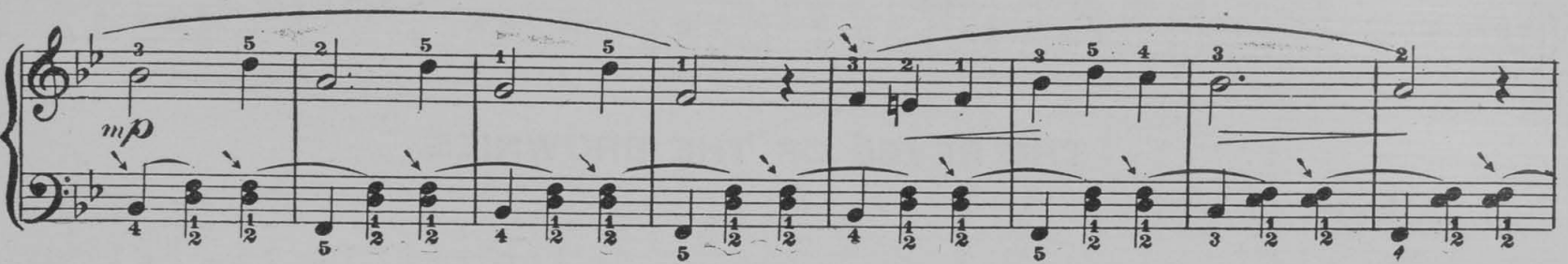
The fourth system continues the musical notation. The treble staff has a melodic line with many slurs and ties. The bass staff provides a steady accompaniment. Fingerings are indicated for many of the notes.

The fifth system of musical notation includes a *cresc.* marking. The treble staff continues with its melodic development, while the bass staff maintains the accompaniment. The system concludes with a final chord in the treble staff.

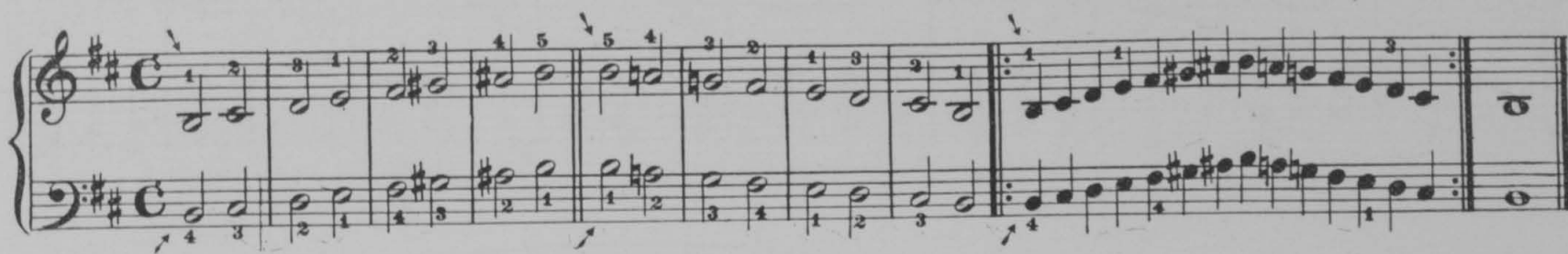
The sixth and final system of musical notation on this page. It concludes the piece with a final melodic phrase in the treble staff and a final accompaniment in the bass staff. The system ends with a double bar line.

WALTZ.

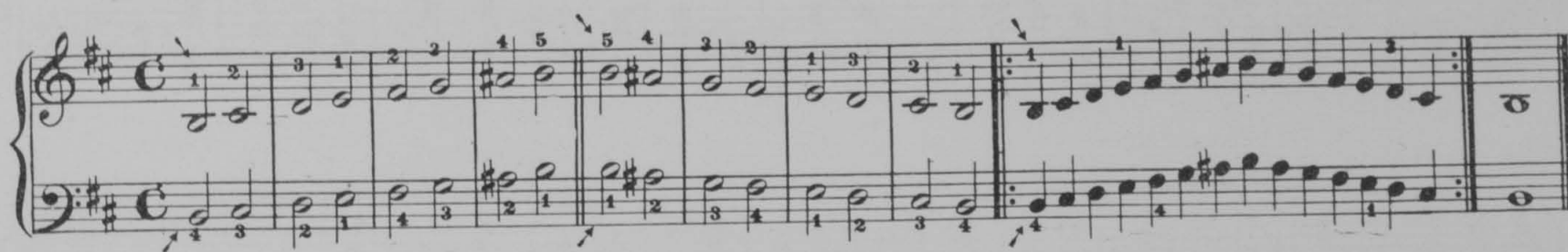
Con moto. $\text{♩} = 80$.



THE MELODIC MINOR SCALE OF B.



THE HARMONIC MINOR SCALE OF B.



THE REVEL OF THE BROWNIES.

Allegro. $\text{♩} = 108$.

The first system of musical notation on page 45 consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble with many slurs and fingerings (1-5). The bass line is simpler, with some slurs and fingerings. A dynamic marking 'p' (piano) is present at the beginning.

The second system of musical notation continues the piece. It features similar melodic and harmonic patterns to the first system, with intricate fingerings and slurs in the treble part.

The third system of musical notation includes a dynamic marking 'p' (piano) in the middle. The treble part has some slurs and fingerings, while the bass part has a more active line with slurs and fingerings. The word 'simili.' (simile) is written above the treble staff towards the end of the system.

The fourth system of musical notation continues the piece. It features similar melodic and harmonic patterns to the previous systems, with intricate fingerings and slurs in the treble part. The word 'simili.' (simile) is written above the treble staff towards the end of the system.

The fifth system of musical notation includes a dynamic marking 'mfz' (mezzo-forte, zingando) in the middle. The treble part has some slurs and fingerings, while the bass part has a more active line with slurs and fingerings.

THE CHEVALIER.

3

GRAND MARCH.

CHARLES GIMBEL, Jr.

Marziale. ♩. - 120.

Giocoso.

The musical score is written for piano and violin. The piano part is in 6/8 time, marked 'Marziale. ♩. - 120.' and 'f'. The violin part is in 6/8 time, marked 'Giocoso.' and 'p'. The score consists of four systems of music. The first system includes a tempo change to 'Giocoso.' and a dynamic change to 'p'. The second system includes a tempo change to 'Marziale.' and a dynamic change to 'f'. The third system includes a tempo change to 'Giocoso.' and a dynamic change to 'p'. The fourth system includes a tempo change to 'Marziale.' and a dynamic change to 'f'. The score includes various musical notations such as notes, rests, beams, and slurs. There are also some markings like 'or thus for small hands.' and '1622 - 5'.

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deciso.

f *mf* *f* *p* *f* *f*

1. 2.

1622 - 5

TRIO.

5

f *dolce.* *p*

ff *p* 1. 2. *ff* *ff*

pomposa. 5 4 2 5 4 2 *Trombone Solo.*

ff

p

ff *mf* *ff*





PRELUDES to a MUSICAL CRISIS OF THE FUTURE.

By HERR MORITZ ROSENTHAL, in the Vienna *Die Zeit*.

I.

If the philosopher of Ferney had lived in our times we might expect a pendant to his "Candide," entitled "La critique musicale et l'optimisme." Can the optimism of the criticism of our age go farther? I doubt it. There are certainly still the great gauges of art in the realm of composition, the melodic inventions of a Mozart, Schubert, Chopin, the forcible logic of a Beethoven. What an inexorable Caudal yoke for anyone who would walk with head erect and proudly the path to the temple of Fame!

But in matters of reproductive art? Pæans are sung, songs of praise are indulged in; some cannot contain themselves in praise—they smoke with praise. Above everything else the objectivity of the reproducing artist is praised, his clinging to tradition, the chastity with which he evades the immoral enticements of technique.

Technique is the ruin, the sin against the Holy Ghost. Then away with technique, away with the enthusiasm that overshoots the hygienic tempi, as fixed by the learned commentators, and away first of all with individuality, that self glory of æsthetic perception.

To be masterly is suspicious; enthusiasm disturbs the quiet enjoyment and the digestion of the listener; originality is a snare for the taste of the critic. What is wanted to-day and demanded is slavish imitation of authority, the inevitableness and freezing of the shading in tone and tempo, the banishment of all rights to musical definition—in a word, becoming the ideal hand organ.

If these demands of average criticism are complied with, and they are generally complied with, there is a swinging of censers, there is no end of shouting and "tout ist bien dans le meilleur des mondes possibles."

II.

I would make plain the meaning of the words "objectivity" and "tradition." War has been made on true art with these terms, so that it seems the right time to march up to them and to see what dreaded terms are hiding. We all know the legend of the "Youth of Saïs." A troubled foreboding creeps over us; we do not like to draw away the last veil from goddesses. They do not always find it agreeable. The much-vaunted objectivity, what does it signify?

Let us start from the following axiom: To be objective, one has to give up being subjective. The solid ground has to be given up for a step into vacancy, or fog. "The thing as it appears to us," must be denied to seek the thing "per se." But no one has ever found the thing "per se," and it will never be found, either in philosophy, or in life, or in art. In other words, one lets the sparrow fly from the hand, but does not capture the pigeon on the roof. To the true artist, the one in the crowd, the work of art appears in the enticing lustre of an ideal vision, and at the same time in its most overbearing and tangible reality. His mind has enough sounding board and depth to reflect in its entire broadness the art work, and to proclaim it in large indelible tracings as a law among laws.

Of course the "objectives," those echoes and followers, can only laboriously produce a work with officially authorized nuances, which bear comparison to true interpretation, as does a photographic description of a fugitive from justice to a finely composed painting. Unlike that great artist of the Renaissance, they may enthusiastically cry out, "Anch'io sono fotografo!" The rights to create form they drape as "devotion to the will of the immortal composer." Was there ever a more self-contented masquerade? We will not be deceived by the mask and say: Objectivity is the announcement of the bankruptcy of the artistic power to create form, an acknowledgment of artistic poverty. Where it begins it is only three paces distant from dilettantism. Karlchen is obedient; or translated, Karlchen is objective!

III.

Considerations of tradition can be made short. It always was the "servant," the crutch, the best excuse and support of objectivity. It only needs to be proven that there can be no unadulterated tradition. In the most exceptional cases only can a composer interpret his own work as it hovers in his imagination. He would in this case have to be a virtuoso in addition, and one is not always a great virtuoso in addition. Chopin, it is true, could play his compositions, but those who were so fortunate as to be near him were not strong enough to act as heralds for an art that seemed to embrace equally immeasurable distances of light and darkness. Finally, genius cannot bear tradition. Liszt, who gathered about him a circle of selected talents, when he gave his time to teaching ceased to be the Thunderer of Paris and Vienna. He was no more the

Byron and the Mazeppa of the piano, but the quiet ironic man of the world, and universal priest of Rome and Weimer. Liszt had to be divided from his symphonic poems, from his "Etudes transcendantes"; it is the composer who acquaints us with the pianist, not vice versa.

But what tradition can ever give a clue to the trembling, velvety nuances of the soul; to those rainbow coloured veils which longing spreads to the grey clouds, the overcast sky of lonesomeness and melancholia; the whole scale of colour belonging to disposition of mind, beginning with the soft azure blue, sweet narcotic love dreams, up to the scarlet red of ecstatic joy, who places a king's crown on the present, and creates gods from mortals? No, a thousand times no! Genius is only fathomed intuitively. Tradition is a crutch for the lame, but one cannot fly with it. Tradition does not even acquaint us with the tempo, as the composer felt differently in the various situations of life at different episodes. The measure of tempo is the pulse; a small difference in the beat of the pulse, and two musicians will forever quarrel about tempo. Age takes matters easier; youth is effervescing, more forcible, more tempestuous. O ye gods! let me remain young, even at the risk to be accounted unripe and not sufficiently purified!

I wish to remain the artist of youth, of the youth of Germany—that glorious country which understands all other countries. And you, artists of the order of the holy tradition, who walk about heavily, measured, with a swollen breast of unexpressive, tiresome, æsthetic fancies—I despise your mannered mannerisms, your stiff elegance, your poverty of phrases which you lovingly spread over art. I leave to you your affected affectation, your blunt understanding, your unbounded narrowness. I leave you to the worst fate—to the praise, to the enthusiasm, to the odour of incense of a contemporaneous high conservative criticism!

IV.

I have already said, "Where subjectivity ends, there also ends the artist;" and I now say where technique ends there is the end of everything. The interpreter who wishes to cover up his deficiency of artistic ability by small sentimental tricks is not a whit better than the misunderstood woman of the stale novels of 60 years ago. She was not able to impress others with her significance, because this only existed in her imagination. In worse cases such an artist is no better than an acknowledged charlatan; he may throw around bombastic phrases, such as "dignity of art," "disappearance of the interpreter behind the composition," "technique as the medium and not as the object," etc.

Yes, such a poor fellow becomes offensive in his cowardice, and reproaches with "understanding," "ability," a virtuoso who has overcome all the difficulties of the art, as "Siegfried" did the dragon "Fafner." Then criticism joins in the cry, finding technique superfluous as well as concerts, while taking good care not to draw conclusions from the premises which make themselves superfluous. These are situations which will bring about the ruin of reproducing art, or else these improprieties must be swept away. In no branch of art is it necessary to be ashamed of technique. It was always held high in esteem and in honor. Perhaps Joh. Seb. Bach's contrapuntal art is not technique! Has Beethoven not praised his own contrapuntal ingenuity and enjoyed it? Has not a Robert Schumann always shown greatest deference to understanding and ability, and did he not make in this severe demands for himself? And was not the greatest period in the art of painting that of her greatest technical development? We are reminded of Goethe's words, "One must be able to command poetry." Well, no artist has ever laid his finger with greater severity on the demands of the technique of his art. Technical omnipotence formulates itself here even in the style of a skilled lapidary. The great poet forms his instrument, speech—the great composer forms combinations of sounds, whether as melody or as harmony, and only the virtuoso is denied the right to extend the means of his accentuation.

There are difficulties in life as well as in art which confront us; it is for the hero, the great man, to overcome them, not to give himself up to idle reveries and to proclaim his incapacity, as it occurs in the fable of the sour grapes.

The dualistic division of the art into technique and musical meaning is a masterstroke of modern times. During the classical period musical meaning and form were one; the command of artistic means was a matter of course, and without it one was derided as a bungler. Even Euripides earned for his rhythmic and monotonous prologues the cutting satires of Aristophanes. The word technique in Greek is also the word for art. Also in the German language "Kunst" (art) is derived from "Konnen" (ability). Modern criticism knows nothing of etymology. It has allowed ten thousand of piano-playing bourgeois to make its rules, and now it takes the field against us optimists. Be it so! We will take up the gauntlet, and be assured we will know how to fight.

V.

I had left a way open for escape to our good conservatives. A certain malice prompts me, however, to cover it up. In my mind I hear them exclaim: "Certainly we need technique, but we deprecate the 'ten fingerdom,' we are against rope dancing and piano witchcraft."

I could retort in Heine's words, "I know that you are no wizards," but I prefer to come to the point. It was the opinion for the last fifty years that more technique was necessary for compositions of a Liszt than for the works of the classic, romantic epoch. It is the highest time to contradict this error. Beethoven, Schumann, Chopin, all make as high and, at times, higher demands on one's technique than Liszt. Which among our virtuosos of to-day can give us a perfect interpretation of the Paganini variations of Brahms, the Etudes Symphoniques by Schumann, or the last sonatas of Beethoven?

There are everywhere compromises between comprehension and delivery; every act of boldness is crushed in its inception in view of the extreme difficulties of the execution, consequently detrimental to the interpretation in favor of the hand which ought to be and must be spared, and therefore maiming the soulful contents through deficient so-called "geklärte" execution. In other words, it is the impotence of chastity.

In isolated cases there are signs of conscience and the "Faust natures" then shoot up.

Goethe has shown the Germans a dangerous road when he created his Faust type, the highest evidence of German poetry. Whoever cannot reach the goal, whose power gives out in the fight for the beautiful, drapes his impotence in the tattered cloak of Faust—a Gretchen is easily found. Second stage: The calm and happy Faust. He finds Gretchen and believes that he has found himself. As the steps of Italian churches are covered with the poor and the crippled of the people, so the steps of the sevenfold locked Temple of Art is covered with geniuses, without forte and piano, covered with Titans without staccato and legato, covered with all the disinherited and incapables of art.

For me, whose taste has not been misled by almost universal anti-artistic criticism, I say: We deny the artists of the "Lüneburgheath," those with lean and starved impressions, and with ears that are anything but anacreontic. We deny the Titans, who can neither move Pelion nor Ossa. We demand Olympians, with their golden joyfulness, their happiness, their ability, which carries them over all impediments, as Apollo flitted over the swamps.

We demand those grand commanders who with a nod can control the whole dynamics of the modern soul, from the softest sigh of love to the destructive thunderclaps, of this grandeur which is here for its own sake, and which knows no other laws but itself.

We demand those light-winged, uplifting, splendid artists whose life blood is renewed and revived by the beauties of every zone, of every new country, who not only understand the severity and the ice of the North, but the sweet, tender, happy sunshine of the joyous South. And now let me condense the demands of my soul, of my taste, of my art, but not all the demands of this contention, in these words: We do not want any longer "true servants" of art; what we need are "masters."

THE OLD TROMBONE STORY.

"Well, now, we've got on to music stories," said an ex-manager, "there occurs to my mind an amusing incident that happened in the orchestra during my management of the Walnut Street Theatre, in Philadelphia, years ago. Our musicians, like those of most places of amusement, were allowed to send substitutes when they could get a good outside engagement for a night or so. At the time of which I speak we had two trombones, and were playing an overture in which there was a beautiful duet for those two instruments. Our first trombone-player, having accepted an engagement to play for a ball, found it impossible to obtain a substitute, and, as a last resort, determined to employ in that capacity a young friend of his who couldn't play a note.

"All you have to do," said the trombone wrestler, 'is to watch what the other trombone-player does, and imitate his movements. As there are two trombones, the silence of one will never be noticed.'

"Thus instructed, the youth came to the theatre and took his place in the orchestra with much trepidation. The overture progressed smoothly to the duo for the trombones. The other instruments ceased. The leader beat time for the duet with his bow, and so accustomed had his ears become to the familiar sounds that he did not notice their silence for several seconds. Then he turned to see what the silence meant, and beheld the two trombone players with their hands frantically grasping their instruments, their cheeks distended, and their eyes fixed upon each other with an expression of the wildest agony and despair. The fact was that the second trombone-player had also sent as a substitute a man who couldn't play, and also instructed him to watch and imitate the other wind-jammer."

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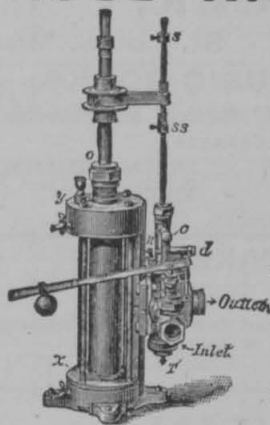
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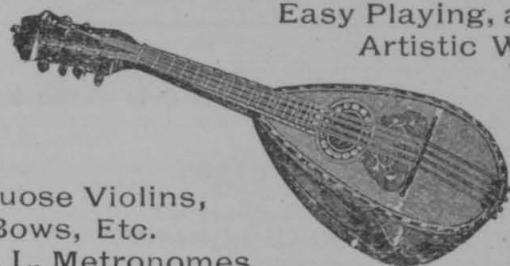
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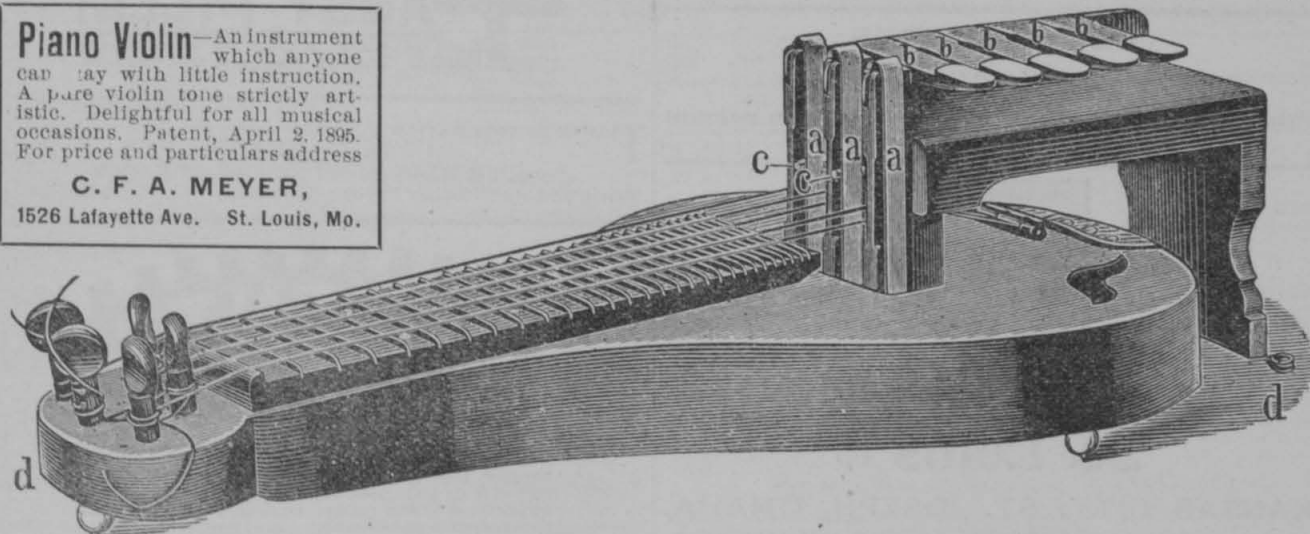
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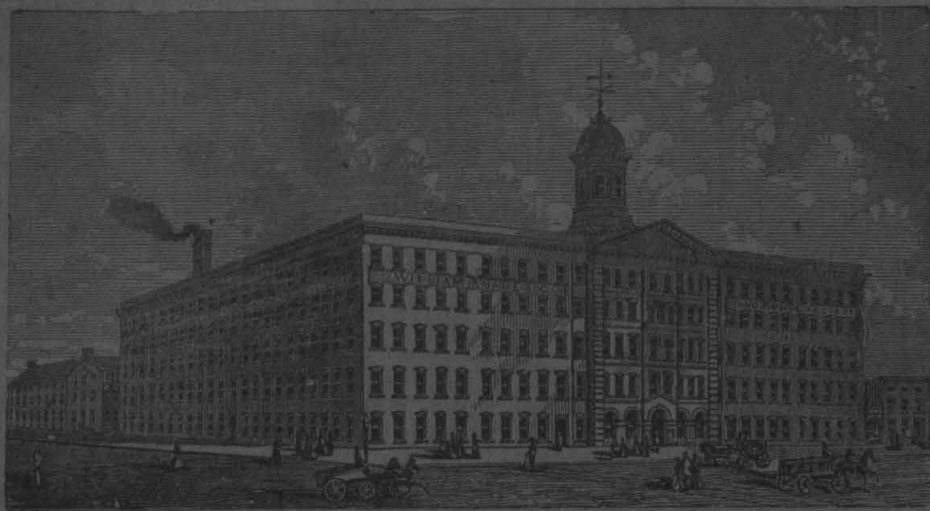
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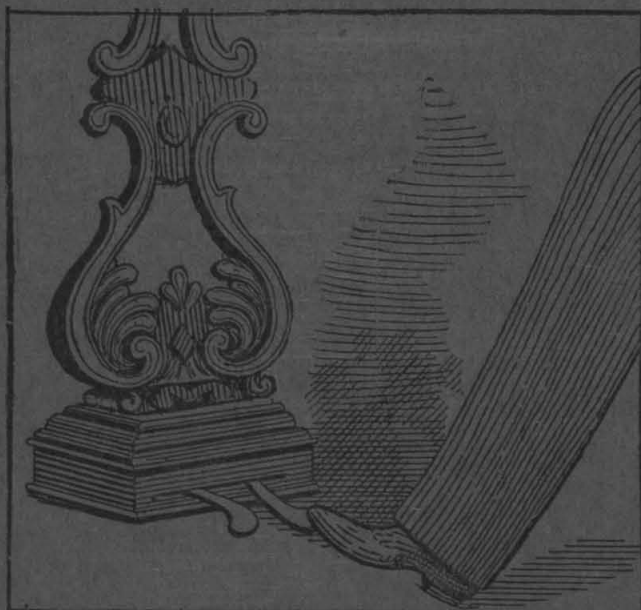
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